



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

grim days of KNOX, BEATON, and the Franco-Scotch complications of the Reformation.

*Rather*, in the sense of 'ancestor' earlier one, "Harold": "Some said it was thy *rather's* deed." See notes on *rathe*.—*Out-passioned*, "Harold": "Siding with our great council against Tostig, *Out-passioned* his.

*Dispoed*, "Harold": "Because I had my Canterbury pallium from one whom they *dispoed*."—*Serviceable*, "Harold": "What matter who, so she be *serviceable*, in all obedience as mine own hath been." Compare "Prologue to the Canterbury Tales," line 99.—*Actable*, "Harold": "Is naked truth *actable* in true life." Compare CARLYLE's *doable*.—*Down-silvering*, "Harold": "*Down-silvering* beard.—"*Fore-kings*, "Harold": "Thy fierce *fore-kings*, had clinched their pirate hides."—*Goldenest*, "Harold": "Less than a star among the *goldenest* hours."—*Dumb*, as a verb, "Harold": "*Dumbed* his carrion croak."—*By-blow*, "Harold": "The Falaise *by-blow*." Compare MACAULAY, "Whose character had been *blown* upon."

*Willy-nilly*, "Harold": "And some one saw thy *willy-nilly* run." Note GEORGE P. MARSH's comment upon the attempted revival of the verb *nill* by JOHN WESLEY ('Lectures on the English Language,' page 391).—*Perjury-mongering*, "Harold": "The *perjury-mongering* count".—*Misheard*, "Harold": "*Misheard* their snores for groans."—*Redundant*, in original sense, "Lover's Tale": "Floods with *redundant* life her narrow portals."—*Unbeautiful*, "Lover's Tale": "Nothing in nature is *unbeautiful*."—*Indue*, in exact sense, 'put on,' "Lover's Tale": "To *indue* his lustre"; also in BROWNING.—*Incorporate*, "The Lover's Tale": "The *incorporate* blaze of sun and sea."—*Vaunt-courier*, "The Lover's Tale":—"Vaunt-courier to this double."—*Findable*, "The Sisters": "Not *findable* here."

"High in the heavens above there flickered a songless lark" ("The Voyage of Maeldune"). Compare "In Memoriam" cxiv, stanza iii; also the passage cited from "Elaine").—*Utterest*, "The Voyage of Maeldune": *Utterest* shame."—*Pollened*, "The Voyage of Maeldune": "Till each like a golden image

was *pollened* from head to foot."—*Assoil*, 'absolve,' "The Voyage of Maeldune": "And the holy man *assoiled* us and sadly we sailed away."—*Unweariable*, "Achilles over the Trench": "To see the dread *unweariable* fire."

It is my hope that this endeavor to exhibit the essential characteristic of Tennysonian English, may stimulate investigation. The sovrain of form, now in the serene splendor of his matured greatness, affords a fascinating field for the exercise of affectionate assiduity, blended with critical discernment. The harvest is plenteous: may there be no stint of laborers.

HENRY E. SHEPHERD.

College of Charleston.

#### CICERO AS AN AUTHORITY FOR GOSSON'S 'SCHOOL OF ABUSE.'

In his attacks on poetry, GOSSEN thus draws CICERO into the controversy (ARBER, p. 21): "Tullie accustomed to read them with great diligence in his youth, but when hee waxed grauer in studie, elder in yeares, riper in judgement, hee accompted them the fathers of lyes, Pipes of vanitie, and Schooles of Abuse." This he repeats in the 'Apology' (ARBER, pp. 65-6): "Therefore let me holde the same proposition still, which I sette downe before, and drewe out of Tully, that ancient Poetes are the fathers of lies, Pipes of vanitie, and Schooles of Abuse." Again he quotes CICERO in the 'Apology' (ARBER, p. 70): "And Tully a Heathen, crying out against Poetrie, for placing bawdy Cupide among the gods, vttreth these words in the ende: *De comædia loquor, quæ si hæc flagitia non probaremus, nulla esset omnino*; I speake of playes, which if our selues did not loue this filthinesse, should neuer be suffred."

Now where does CICERO call poets the "fathers of lies, pipes of vanity, and schools of abuse"? This language hardly sounds Ciceronian, except for the rhythm, and I must confess I have not been able to find any passage of which this might properly be called a translation; yet it seems more than ever likely that he employed it, when we find CORNELIUS AGRIPPA saying ('Vanity of Sciences,' ch.

4): "And thus the best and wisest of men have always despised poesy as the parent of lies." The Gossonian sentence is of somewhat more than average interest, since it is from this that he drew the title of his diatribe. It may therefore be worth while to collect CICERO's principal castigations of the poet-race. These are given, except where the precise words of the original bear more directly on the question, in the current English translations.

"But do you not see how much harm is done by poets? They introduce the bravest men lamenting over their misfortunes; they soften our minds; and they are, besides, so entertaining, that we do not only read them, but get them by heart. Thus the influence of the poets is added to our want of discipline at home, and our tender and delicate manner of living, so that between them they have deprived virtue of all its vigor and energy. Plato, therefore, was right in banishing them from his commonwealth, where he required the best morals, and the best form of government. But we, who have all our learning from Greece, read and learn these works of theirs from our childhood, and look on this as a liberal and learned education."—"Tusc.' 2. 11. 27.

"When we return to our parents, and are put into the hands of tutors and governors, we are imbued with so many errors that truth gives place to falsehood, and nature herself to established opinion. To these we may add the poets; who, on account of the appearance they exhibit of learning and wisdom, are heard, read, and got by heart, and make a deep impression on our minds. But when to these are added the people, who are, as it were, one great body of instructors, and the multitude, who declare unanimously for what is wrong, then are we altogether overwhelmed with bad opinions, and revolt entirely from nature."—"Tusc.' 3. 1. 2.

"An excellent corrector of life this same poetry, which thinks that love, the promoter of debauchery and vanity, should have a place in the council of the Gods! I am speaking of comedy, which could not subsist at all without our approving of these debaucheries. But what said that chief of the Argonauts in tragedy?

My life I owe to honor less than love.

What, then, are we to say of this love of Medea?—what a train of miseries did it occasion! And yet the same woman has the assurance to say to her father, in another poet, that she had a husband

Dearer by love than ever fathers were.

However, we may allow the poets to trifle, in whose fables we see Jupiter himself engaged in these debaucheries; but let us apply to the masters of virtue—the philosophers who deny love to be anything carnal."—"Tusc.' 4. 32. 33.

"Thus far have I been rather exposing the dreams of dotards than giving the opinions of philosophers. Not much more absurd than these are the fables of the poets, who owe all their power of doing harm to the sweetness of their language; who have represented the Gods as enraged with anger and inflamed with lust; who have brought before our eyes their wars, battles, combats, wounds; their hatreds, dissensions, discords, births, deaths, complaints, and lamentations; their indulgences in all kinds of intemperance; their adulteries; their chains; their amours with mortals, and mortals begotten by immortals."—"Nat. Gods' 1. 16.

"As Phœbus when he trusted his chariot to his son Phaethon, or as Neptune when he indulged his son Theseus in granting him three wishes, the consequence of which was the destruction of Hippolytus. These are poetical fictions; but truth, and not fables, ought to proceed from philosophers."—"Nat. Gods' 3. 31.

"*Frustra hoc exclamante Cicerone, qui, cum de poetis ageret: Ad quos cum accessit, inquit, clamor et adprobatio populi quasi magni cuiusdam et sapientis magistri, quas illi obducunt tenebras! quos invehunt metus! quas inflammant cupiditates!*"

"Cicero saying this in vain, when speaking of poets, 'And when the shouts and approval of the people, as of some great and wise teacher, has reached them, what darkness do they bring on! what alarms do they cause! what desires do they excite!' [From AUGUSTINE, 'City of God' 2. 14, the quotation from CICERO being generally referred to the Fourth Book of the 'Republic'].

"Cicero says that if his life were extended to twice its length, he should not have time to

read the lyric poets." [SENECA, Epistle 49, the reference as in the last quotation.]

The specific quotation made by GOSSON is of course that from the Fourth Book of the 'Tusculans.' The other is still to seek, unless we are willing to find it in the quotation from AUGUSTINE, which had been rendered still more current by its incorporation into the 'Polycraticus' of JOHN of SALISBURY. Here I am tempted to place it, partly because I can do no better, but also on account of the equal length of the clauses, which is a feature alike of the Ciceronian and the Gossonian extract, as well as because of a certain correspondence of meaning. But at best the result is an unsatisfactory one, and I hope for more light from those who are better informed.

ALBERT S. COOK.

Yale University.

#### BRAZIL, AS A GEOGRAPHICAL APPELLATION.

The history of the use of the name Brazil as a geographical term is a strange one; for it was not always applied to the same territory, with greater or less extent, as in the case of most geographical names; nor was it a case of natural growth from a local to a general name, as frequently happened in the New World. On the contrary, this name seems to have had something of the will-o'-the-wisp character; for on various maps it may be seen designating a great antarctic continent, extending to the South Pole, or a small island near the arctic circle; or it may be as far west as the southern part of South America or as far east as the vicinity of the coast of Ireland. The form of the name also is almost as various as the positions in which it is found, as we have noted thirteen variations of the word,<sup>1</sup> and it is not at all impossible that still others exist.

We are informed that the word was in use in Europe before the discovery of America, to designate an island whose situation is not revealed, where a species of dye-wood was gathered by the navigators; and that after the discovery of South America this same species of tree was found on the banks of the Ama-

<sup>1</sup> Brasilia, Bresilia, Prislia, Prisilli, Brasiellie, Brazili, Brasil, Brassil, Brazil, Brazill, Brazile, Presillg, Brasi.

zon.<sup>2</sup> But that does not account for the transference of the name to such remote parts as the arctic or antarctic regions, where there is no probability that the same kind of trees flourished. "WIESER finds the name Brazil, as applied to CABRAL's Sancta Cruz, in use ever after 1504, citing as the earliest instance the "terra nova de Prisilli" of the '*Beschreibung der Meerfahrt von Lissabon nach Calacut*' of that year, published in the '*Jahresberichte der Kreisverein für Schwaben und Neuberg*. Augsburg, 1861, p. 160."

The earliest map on which we have seen the name is that of the 1508 edition of PTOLEMY, where "R. de Brasil" designates a river flowing into the Atlantic Ocean not far south of "Cap. Ste. Crucis," which was either the present Cape St. Roque or St. Augustine. According to KOHL the earliest date at which it can be definitely stated that the name was usual is 1511, from which time the name given this region by CABRAL gradually became obsolete. On the PTOLEMY map of 1513 the name occurs twice, but with different spelling. At twenty-three degrees of south latitude, the "rio de brazil" flows into "porto seguro"; and not far east of the Gulf of Darien, there is found an "y. do brassil." REISCH, in 1515, extends the name over the whole continent of South America, which he entitles "Paria seu Prisilia." The Frankfort globe, which is supposed to have been made sometime within the succeeding five years, transfers the name to a large antarctic continent, and calls it "Brasilia Regio"; while the SCHÖNER globe varies this again by calling the antarctic continent "Brasilia inferior," and placing a "Rio de Brasil" far in the south, emptying into the Atlantic at a point south of a great stream which is evidently the Plata, but which he calls "Rio de Mezo." As in other respects we have found the anonymous official map of 1527 so good, so in this case it confines itself to the known, and entitles the north-eastern portion of the South American continent "El Brasil." Likewise on that of RIBERO, two years later, the name is found in the right place, although

<sup>2</sup> J. G. KOHL, 'Die beiden ältesten General-Karten von Amerika,' p. 145. JUSTIN WINSOR, 'Narrative and Critical History of America,' vol. viii, p. 375 u. 5, cites "*Copia der Nuewen Zeytung auss Presillg Landt*," of the xvi. century.